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*Record Supplement*

*for*

*September, 1939*

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BN	Blue Note	P	Parlophone
C	Columbia (CM, Masterworks Set)	PAT	Pathé
CdM	Le Chant du Monde	PD	Polydor
CPS	Contemporary Poets Series	SC	Swarthmore College Recordings
D	Decca	SEMS	Société Edition de Musique Sacrée
ERPI	Erpi Picture Consultants (Bell Telephone Laboratories)	T	Telefunken
FL	Florilège	TAC	Theatre Arts Committee Re- cordings
FRM	Friends of Recorded Music	TI	Timely
G	Gramophone (H. M. V.)	TC	Technichord
GSV	Gramophone Shop "Varieties"	V	Victor (VM, Masterpiece Set)
GT	Gamut		
HPS	Historical Poets Series		

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Vol. II

Record Reviews for September, 1939

No. 9

## BACH

Bach: *Arioso* (Sinfonia from Cantata No. 156). See Lekeu: *Adagio* for String Orchestra Op. 3.

Bach: Choral—Jesu, Joy of Man's Desiring (arr. Hess) & French Suite No. 5—Gigue. Walter Giesecking (Piano). 10" disc, No. C-17150D, price \$1.00.

For a number of years Columbia has had the excellent disc of Myra Hess playing both of these selections. That Giesecking should have chosen to make a new recording of the same numbers does not follow the best practices of repertory building. The Hess disc, C-4084M, is not replaced by this new edition. Instead, we feel, that having heard this new one, that you will prefer her versions.

The recording in this new version is excellent but Miss Hess wins on interpretative grounds.

Bach: *Inventions and Symphonies* from "Das Klavier Büchlein." Alexander Borowsky (piano). 8 sides, 4-10" imported discs, Nos. PD-561128/131, price \$2.00 each. *Inventions* in C Major, C Minor, and G Major & *Symphonies* in C Minor, and C Major (PD-561128)

*Symphony* in G Major, *Invention* in D Major, *Symphony* in D Major & *Symphony* in D Minor, *Invention* in D Minor (PD-561129)

*Symphony* and *Invention* in E flat Major & *Symphony* and *Invention* in E Major (PD-561130)

*Symphony* and *Invention* in E Minor & *Symphony* in F Minor, *Invention* in F Major (PD-561131)

When Wilhelm Friedemann was nine years old his father wrote *Das Klavier Büchlein* for his instruction. The best description of this work may be taken from the autograph of the edition of 1723. Bach's own words are: "An honest guide, wherewith lovers of the clavier, and especially those

anxious to learn, are shown a clear method not only how to learn to play neatly in two parts, but further to play correctly and well in three obligato parts; and at the same time not only to acquire good inventions (ideas) but to work them out well; but above all to attain a cantabile style of playing, and in addition to get a strong taste for composition. Written by Johann Sebastian Bach, Hoehf. Anhalt-Cöthen Kapellmeister. Anno Christi 1723."

The complete *Inventions* and *Symphonies* consist of thirty numbers. At present we are waiting for the release of three discs which will complete the work. The numbers, as arranged on these discs, are not in the same sequence that they were written. No doubt, Borowsky, in making these changes, had in mind, that as a set of discs the contrasting styles would make better listening. This is music which should not be interpreted: it should be played as written. That, to our mind, is exactly what Borowsky has done.

Borowsky plays in his usual clear manner, using a light clean touch, and apart from a spread final chord in the *Invention* in C Major, the playing is almost flawless.

The recording is excellent.

Although in listing records we usually follow the labels exactly, we have made an exception in the case of this set, pressed in France: the key signatures have been translated into English. It will be well to bear in mind also that the word "Symphony", as used in Bach's time, meant something quite different from what it means today.

These discs are a "first" recording. For students and Bachians, they will be invaluable, but otherwise they are just excellent examples of the rudiments of piano playing.

Bach: *Das Musikalische Opfer*—No. 2, *Ricercare a sei voci* (arr. Lenzewski). The Boyd Neel Orchestra conducted by Boyd Neel. 2 sides 12" imported discs, No. D-K903, price \$1.50.



This six-part fugue is part of the set which Bach wrote as a gift for Frederick the Great, and titled *Das Musikalische Opfer*.

Edwin Fischer has recorded this work, in his own arrangement, by his Chamber Orchestra (V-8660), but we find the present disc much more attractive. The arrangement in this case, to our mind, is better as the 'cellos and basses are given due place and we are thus permitted to follow the contrapuntal weave in all its complexity with ease.

The recording is excellent, not only do we hear the basses and 'cellos but an exceptionally fine balance between the strings is maintained.

## BEETHOVEN

**Beethoven: Overture—Die Weihe des Hauses** ("Consecration of The House"), Op. 124. (3 sides). & **Egmont**, Op. 84—*Clärchens Tod*, (1 side). London Philharmonic Orchestra conducted by Felix Weingartner. 2-12" discs, Nos. C-69656/7D in CM-X140, price complete with album \$3.50.

Both selections are gramophone "firsts".

On the evening of October 3rd, 1822, the eve of the Emperor's birthday, the Josephstädter Theater reopened with a "Festspiel" called, *Die Weihe des Hauses*, for which Beethoven had been commissioned to write music. This overture and a chorus together with some of the excerpts from the earlier *Ruins of Athens* made up the score. The overture is in the grand Handelian manner. It was intended as a tribute to Handel. Beginning with a slow movement, proceeding with alternations of tutti and counterpoint, and ending with a magnificent coda, it is considered by many to be Beethoven's greatest overture.

We do not recall ever having heard this overture before, so it was with keen anticipation, that we look forward to receiving these discs. That, our expectations were not let down, is to put it mildly. Weingartner's interpretation is that of one who has a special feeling for the task at hand. The resulting efforts of both the conductor and the orchestra are a truly great performance.

Moreover, the recording has been done so well that the effect is not that of "recorded" music but that of an actual performance. The string tone deserves special mention.

The *Clärchens Tod* is number seven of the incidental music to Goethe's *Egmont*. It is elegiac in character.

**Beethoven: Rondo a Capriccio in G Major**, ("Die Wut über den verlorenen Groschen"), Op. 129. & **Scarlatti: Pastorale and Capriccio** (arr. Tausig). Alexander Brailowsky (Piano). 12" disc, No. V-15407, price \$2.00.

Brailowsky made a version of this Rondo for Polydor several years ago. At that time his disc was the best of the few that were in the catalogues, but with the best HMV recording this one gives any pianist a very high mark to work for.

The two Scarlatti pieces are the *Sonatina in D Minor*, L. 413, and the *Sonatina in E Major*, L. 375. The first was recorded by Casadesu last month in that most excellent volume of Sonatas (CM-372). There is little arranging here and the one is complementary to the other. Both artists play with restraint.

The Rondo is part of the Beethoven Society Vol. XIV, by Schnabel. Comparing the two versions we find much more to admire in the treatment and reading which Brailowsky gives. The various changes in mood are better contrasted. The recording is better too.

We have no hesitancy in urging you to add this excellent example of Brailowsky's art, and a very fine recording of the piano, to your collection.

**Beethoven: Ich liebe dich, & Traditional: Schlafe mein stilles Kind** (arr. K. Alwin). Lotte Lehmann (Soprano) with Erno Balogh at the piano. 10" disc, No. V-1995, price \$1.50.

This is the best example of voice and piano recording to come from Victor. However, there is still much room for improvement, in that the piano is still too thin.

The Beethoven setting of *Ich liebe dich* has never been as popular as the Grieg, but we prefer it for its greater depth of beauty. In this disc Mme. Lehmann is superior to any other interpreter, with the possible exception of Schlusnus (PD-67251), and most certainly to Mme. Flagstad, (V-1815) who despite her beautiful voice does not convey the emotional content any too well.

Mme. Lehmann, the possessor of one of the most beautiful voices and keenest intellects, has been hampered in the past by a bad method of voice production. Lately, she has changed her method, and this disc is the first generally available, and the results are felicitous.

Except for the thin tone of the piano this is a disc of great merit.

The companion piece is a beautifully sung old lullaby.

**Beethoven: Symphony No. 2, in D Major**, Op. 36. London Symphony Orchestra conducted by Felix Weingartner. 8 sides, 4-12" discs, Nos. C-69661/4D in CM-377, price complete with album \$6.00.

To complete his set of the Beethoven symphonies, Weingartner has yet to give us only a recording of the Pastoral and a more up-to-date recording of No. 4.

The present version, naturally, invites comparison with that by Sir Thomas Beecham and the London Philharmonic (CM-302). Both versions are a little over a year apart as recording dates stand.



There are two differences in the readings of the conductors.

The first is the somewhat slower pace Weingartner takes for the first movement. It covers two and a half sides. The approach too is more stolid. Beecham has the lighter hand.

This we feel is no detriment as Beethoven was yet to feel, more keenly, the despair of his ill-health and deafness.

Despite the slower tempo and the different interpretation the recorded tone is not quite as good as in the Beecham version. This is apparent at the beginning of the first movement and also in the entrance of the various instruments in the *Larghetto*.

If you already have CM-302 you will not have to replace it with this new set. But, if you do not have this symphony in your library, hear both and as they take the same number of sides there is only the interpretation to consider and we think that you will prefer CM-302.

The recording, aside from the defects noted above, is good.

## BLOCH

**Bloch: Suite for Viola and Piano.** William Primrose (viola) and Fritz Kitzinger (piano). 8 sides, 4-12" discs, Nos. V-15475/8 in VM-575, price complete with album \$8.00.

This work was composed in 1919 and won the Berkshire Chamber Music Festival Competition first prize in September of that year. It has brought Bloch considerable praise and fame. Another point of interest is the fact, that there are two versions both authorized by the composer, one for viola and orchestra and the one recorded here.

This work utilizes many "tricks". Some passages are marked "col lengo", to be played with the wooden part of the bow. Another "ponticello", to be played almost on top of the bridge. All of the technical and harmonic possibilities of the instrument are utilized to the fullest in this Suite.

Since the advent of this work the literature for the viola has expanded. Lately we have had Quincy Porter's *Suite for Viola Alone* (NMQR-1512), Bliss' *Sonata for Viola and Piano* (D-X233/5), and Hindemith's *Sonata in F major*, Op. 11, No. 4, to name a few of the more outstanding.

There are four movements: 1st. *Lento*; *Allegro*, 2nd. *Allegro ironico*, 3rd. *Lento*, 4th. *Molto vivo*. The work is an excellent illustration of the use of the Suite, an old form, as a medium of modern musical expression. The composer's gift of skillful composition is demonstrated to good advantage here. The music is strongly individual with little influence of faddish trends. Dissonance is effectively though sparingly employed, and coupled with some very beautiful lyrical passages, making this a modern composition we have enjoyed hearing.

The artists participating, William Primrose, one of the finest violists, and Fritz Kitzinger, the well-known pianist and accompanist, unite their talents in a very moving performance.

The recording is excellent. The beautiful rich tone of the viola and the piano are kept in excellent balance.

A highly recommended album of modern music.

## BRAHMS

**Brahms: Two Songs for Alto Voice, Viola and Piano, Op. 91.** Nancy Evans (Alto), Max Gilbert (Viola), Meyers Foggin (piano). 4 sides, 2-12" imported discs, Nos. D-K901/2, price \$3.00 the set.

No. 1, *Gestillte Sehnsucht* (D-K901)

No. 2, *Geistliches Wiegenlied* (D-K902)

Brahms wrote these two songs as a service of friendship. The Joachims were contemplating the dissolution of their marriage, and it was Brahms' wish that Frau Joachim would sing these with the assistance of her husband. However, at the first public concert the violin, the original title specifies this instrument, was played by Joseph Hellmesberger, and the well-meant intervention failed.

The first, *Gestillte Sehnsucht*, is the less known of the two, perhaps because of the great demands it makes on the singer. Frau Elisabeth von Herzogenberg, writing to Brahms in October of 1884, said, "About the alto song I would rather not say anything until I have heard it properly rendered with the violin. In the meantime I am studying both parts, and am already in love with the wonderful cadenzas, particularly the *Wann schlaft ihr, wann schlaft ihr ein* . . . with the beautiful G minor E major and the melody so beautifully taken up by the violin from the alto. But the *Lispeln der Winde* is very difficult, even for a talented singer. Why are you so cruel, turning women into oboes or violins? How thankfully the throat relaxes for the softer *Sie lispeln die Welt in Schlummer*."

The second, *Geistliches Wiegenlied*, is a setting of an old lullaby, *Joseph, lieber Joseph mein*, which Brahms revised in 1885, from which time this version dates. This has had a notable performance on discs by Elena Gerhardt (G-DB1030), in an abbreviated version, and also by Maria von Basilides (D-25257).

This set of two discs is the first presentation of both songs in their entirety. Miss Evans, a British contralto with a noble voice, sings these with great sympathy and understanding. The voice is reminiscent of our own Marian Anderson, but without that singer's vibrato. It will be a long time before a finer interpretation of these songs will make its appearance, and the recording and the balance between the voice and the accompanying instruments are perfect.

No lover of the *Lied* or of beautiful singing can afford to pass these discs by.



Dufay: *Hymnes à trois voix*. 1. *Christe Redemptor omnium, ex Patre*, 2. *Ave maris stella*, 3. *Tantum ergo*. See reverse side of Palestrina: *Lamentation à six voix*—Incipit *Oratio Jeremiae*.

## ELGAR

Elgar: *Enigma Variations*, Op. 36. The B.B.C. Symphony Orchestra conducted by Sir Adrian Boult. 6 sides, 3-12" discs, Nos. V-12288/90 in VM-475, price complete with album \$5.00.

This recording of the *Enigma Variations* is now available to the general public, though it was originally made at the behest of the Carnegie Foundation and was purchasable only by holders of its Grant.

These *Enigma Variations*, of which there are fourteen parts, are musical pictures of various friends of the composer. Elgar himself has said, "It is true that I have sketched, for their amusement and mine, the idiosyncrasies of fourteen of my friends, not necessarily musicians; but this is a personal matter, and need not have been mentioned publicly; the Variations should stand simply as a 'piece' of music."

The music needs no comment, as it is frequently featured both in the concert hall and over the air.

The performance is very good, but personally we like Sir Henry Wood's reading on D-25739/42, having a bit more life and interest.

The recording, is good, altho made several years ago.

Fauré: *Poèmes d'un Jour*, Op. 21. *Rencontre, Toujours, Adieu, & Fleur Jetée*. Georges Thill (Tenor) with Maurice Fauré at the piano. 10" disc, No. C-17157D, price \$1.00.

Of this disc, little more can be said, than it is interesting. The songs are valuable contributions to the lists for students, but the singing, while good, is not Thill at his best. The voice is pushed in the climaxes to an uncomfortable degree.

The piano tone is excellent and the balance with the voice is good.

Unless you are a student of the French song literature, or one of Mr. Thill's most ardent fans, you will find little to interest you here.

## FRANCAIX

Francaix: *Trio for Violin, Viola and 'Cello in C Major*. The Philharmonic String Trio, (David Martin, Frederick Riddle, James Whitehouse). 4 sides, 2-10" imported discs, Nos. D-F7053/4, price \$2.00 the pair.

This trio composed in 1933, and dedicated to the Pasquier Trio, has four movements each taking one record side. They are: *Allegro vivo*, *Scherzo*, *Andante*, and *Rondo*.

In the May 1939 *Record Supplement* we had the Pasquier Trio, (CM-X130), playing this work. Comparing these

two versions we find the Pasquier brothers to be better, only by reason of their superior ensemble.

If you want this work and do not have the Pasquier version we have no hesitation in suggesting this set. The recording is excellent and these British players give a very good account of themselves.

Glazounov: *Quartet No. 3, in G Major*, ("The Slavonic"), Op. 26.—*Mazurka* (only). The Rome String Quartet. 2 sides, 12" imported disc, No. G-DB4653, price \$2.50.

This movement is available only in this version.

The Rome Quartet play with abandon and thoroughly get into the spirit of this movement, which introduces the gay and festive atmosphere of the last movement.

The music is distinctly Russian, and the atmosphere suggests a village celebration.

## HANDEL

Handel: *Concerto No. 3, in G Minor* (for Oboe and Strings). Mitchell Miller and Columbia Broadcasting Symphony conducted by Howard Barlow. 12" disc, No. C-69660D, price \$1.50.

This is Mr. Barlow's first disc, in which he and his excellent orchestra are joined by a soloist.

Handel wrote six *Hautbois Concertos*, of which this is the third. The movements are: *Grave*, *Allegro*, *Sarabande*, *Allegro*. They are all short, two being contained on each side.

The soloist and the orchestra give us a first-class recording of this interesting concerto. Mr. Miller is one of the best oboe players in America. He produces a very lovely tone and his work in this disc stamps him as a first-rate musician. The orchestra plays equally well, and the result is that we have a very excellent disc.

The recording is exceptional. The balance between the soloist and the orchestra has been specially well maintained. The string tone contrasts in a true and lifelike manner with the oboe.

A disc that Columbia can be proud to have added to their catalogue.

Hasselmans: *Follets—Caprice Etude*, Op. 48. & *Patrouille—Petite Marche caractéristique*. Lily Laskine (Harp). 10" disc, No. V-4438, price \$1.00.

Alphonse Jean Hasselmans, (b. Liège, 1854 - d. Paris, 1912), was a famous Belgian harpist. He was connected with the Paris Conservatory from 1884. He composed over fifty pieces for the harp.

The two represented on this disc, while showing off the virtuosity of the performer, also make delightful listening. Lily Laskine, one of France's greatest harpists, plays beautifully displaying the lovely qualities of her instrument.

The recording (Paris), is excellent.



## HAYDN

**Haydn: Symphony No. 86, in D Major.** London Symphony Orchestra conducted by Bruno Walter. 6 sides, 3-12" discs, V-12461/3 in VM-578, price complete with album, \$5.00.

This symphony is the fifth in the series known as the Paris Symphonies, dating from 1786, and in the complete series No. 86, of the 104 which musicological research has accepted as authentic. It is in the usual four movements: *Adagio-Allegro spiritoso*; *Capriccio (Largo)*; *Minuetto (Allegretto)* & *Trio: Allegro con spirito*.

The work abounds in tunefulness and at the same time it shows Haydn's more mature symphonic method. The inventiveness of the composer is never lacking. The opening phrase is never repeated for he had much else to say. This work has been somewhat neglected and this appearance on Victor's *Connoisseur* monthly list makes us truly grateful.

The playing and recording is all that one could ask for. An excellent balance has been maintained throughout, with good definition and clarity.

Walter keeps his men under excellent control and his reading is noteworthy.

This is a well-recommended "first" recording.

**Ippolitov-Ivanov: Caucasian Sketches Op. 10,—No. 1. In A Mountain Pass.** Boston "Pops" Orchestra conducted by Arthur Fiedler. 2 sides, 12" disc, No. V-12460, price \$1.50.

This disc of the "Pops" is one of the best we have heard. The reason being that the full orchestra is only used for a small part of the composition. However, don't worry there are two places where you will either grab the volume control and turn it down, or else be blown clear across the room.

This is the only complete *In A Mountain Pass* available as the Bourdon (V-36017), is cut.

**Ives: a) Gilliflower, c) La Cloche, b) Anon: Sarabande.** Nathalie Dolmetsch (Lyre Viol) & **Marais: Prelude and Sarabande.** Mabel and Arnold Dolmetsch (Viola de Gamba and Harpsichord). 10" imported disc, No. C-DB1187, price \$1.50.

Not a new release but a re-listing for the attention of those interested in the old instruments and composers.

The artists are from the "first family" among the groups which play the old music on these ancient instruments.

## LEKEU

**Lekeu: Adagio for String Orchestra, Op. 3.** (3 sides) & **Bach: Arioso—**(Sinfonia from Cantata No. 156—arr. Franko). Boyd Neel Orchestra conducted by Boyd Neel. 2-12" imported discs, Nos. D-X236/7, price \$4.00 the pair.

Guillaume Lekeu (1870-1894), a pupil of Franck and d'Indy, a Belgian composer whose works are not well known is twice represented on our list this month.

This *Adagio* is said to be an excellent example of his work. It is elegiac in mood, full of rich harmonies and a beautiful broad melody. The scoring is very colorful. In music of this type the Boyd Neel Orchestra excels. Here they give an excellent performance with fine detail. The string tone is not too silken and the pizzicato basses are the clearest we have heard.

The performance of the *Bach Arioso*, despite the somewhat cumbersome arrangement of Franko, is just as well played and recorded.

**Lekeu: Sonata (Violin and Piano) in G Major.** Yehudi & Hephzibah Menuhin. 8 sides, 4-12" discs, Nos. V-15488/91 in Set VM-579, price complete with album, \$8.00.

This sonata is one of his finest compositions. Originally reviewed in the October 1938 *Record Supplement*, there is little more to be said at this time.

The performance is excellent, and the recording is even finer. The Menuhins excel in music of this romantic type.

When one considers that this recording was made abroad over two years ago, Victor invites comment on its domestic technical staff for the atrocious recording, on last month's list, of Beethoven's *Sonata No. 8, in G Major, Op. 30, No. 3* by Heifetz and Bey.

This *Lekeu Sonata* is a gem, and many connoisseurs of chamber music will be most happy because of its domestic release.

## LISZT

**Liszt: Hungarian Rhapsodies.** Alexander Borowsky (piano). 5-10" and 7-12" imported discs, Nos. PD-561113/6 & 8 and 566181/7.

**No. 2, in C sharp Major.** 2 sides, 12" imported disc, PD-566181, price \$2.50.

**No. 3, in B flat Major & No. 7, in D Minor.** 1 side each, 12" imported disc, PD-566182, price \$2.50.

**No. 4, in E flat Major.** 2 sides, 10" imported disc, No. PD-561114, price \$2.00.

**No. 5, in E Minor.** 2 sides, 10" imported disc, No. PD-561118, price \$2.00.



No. 6, in D flat Major. 2 sides, 10" imported disc, No. PD-561115, price \$2.00.

No. 7, in D Minor. See No. 3, in B flat Major.

No. 8, in F sharp Minor. 2 sides, 10" imported disc, No. PD-561116, price \$2.00.

No. 9, in E flat Major, ("Carnaval de Pesth"). 2 sides, 12" imported disc, No. PD-566185, price \$2.50.

No. 10, in E Major, ("Preludio"). & No. 11, in A Minor. 1 side each, 12" imported disc, No. PD-566184, price \$2.50.

No. 11, in A Minor. See: No. 10, in E Major.

No. 12, in C sharp Minor. 2 sides, 12" imported disc, No. PD-566183, Price \$2.50.

No. 13, in A Minor. 2 sides, 12" imported disc, No. PD-566186, price \$2.50.

No. 14, in F Minor. 2 sides, 12" imported disc, No. PD-566187, price \$2.50.

No. 15, in A Minor, ("Rakoczy March"). 2 sides, 10" imported disc, No. PD-561113, price \$2.00.

A great deal has been written about these Rhapsodies. Many persons condemn them, after having heard the popular No. 2 rendered by a piano player, or a "name" pianist dress, either No. 2 or No. 6, in a flashy arrangement, to show off his technique. Nothing can be gained from this method of approach, for it must be remembered, that Liszt was, first of all, one of the greatest pianists of all time. He composed, with a special appreciation, for the art of piano playing, neither the technical nor the tonal aspects eluded him.

Baring the oldish set made by Mark Hambourg, this is the first time that a complete set (complete except for No. 1) played by the same artist has ever been offered.

In his youth, Liszt, who was born near Budapest, spent a great deal of time studying the Magyar folk melodies, that the Gypsies sang and played. In the Rhapsodies, he has used some Magyar folk tunes as well as the characteristic Hungarian Czardas form. The slow movements recall the *Lassu*, while the more animated and exuberant sections are patterned after the *Friss*.

That so expert a player of Bach should elect to record these maligned works may be somewhat of a surprise. However, Alexander Borowsky, due to his excellent musicianship and restraint, brings them from the depths of scorn to the proper place in the musical firmament. We have no rushing of tempi, or crashing chords, to give a cheap and theatrical effect. They are all played with a delicacy and clarity, and many will be hearing, for the first time, some very interesting music expertly played.

It would be difficult to single out any particular disc as being better than the others, since Borowsky's approach is so different from that of the usual player of this type of music. We do not think it fair to compare them with the usual bombastic, virtuoso examples which abound in the

catalogues. Hear the overworked No. 2, as played in this series, the usually much pounded No. 12, the delicate and poetical No. 5, the traditional Hungarian tune, the Rakoczy March, which Liszt withheld from publication during the life of Berlioz, in No. 15, or the commencement performer's delight No. 6, and you will discover better music than you thought, because the music is given a chance to speak for itself.

The recording is on a par with the playing of Borowsky and these discs can be recommended without reservation.

**Mascagni: Le Maschere—Overture.** E.I.A.R. Symphony Orchestra conducted by Ugo Tansini. 2 sides, 12" imported disc, No. P-E11416, price \$2.00.

Mascagni's *Le Maschere* had its premier in six Italian cities simultaneously in 1901, and was a failure in all but one. The overture is in the form of a scherzo and shows off Mascagni's command of melody and orchestral color. The performance is excellent, and the recording is good.

## Mac DOWELL

**Mac Dowell: Suite No. 2. ("Indian"). Op. 48.** Columbia Broadcasting Symphony conducted by Howard Barlow. 8 sides, 4-12" discs, Nos. C-69641/4D in CM-373, price complete with album, \$6.00.

Each succeeding release of the CBS Orchestra under Mr. Barlow's capable direction is better than the previous one. Here, with some of the best recording to be heard on discs, technically speaking, they have set a very high standard for future releases. This set is outstanding for the wealth of detail and clarity. Each choir is clearly heard and all of the instrumental color has been faithfully transcribed. No overamplification to mar the naturally fine tone of the Orchestra, and an excellent balance with just enough room resonance to give a life-like quality, we have a truly magnificent first recording of a very interesting composition.

For his Suite No. 2, Mac Dowell drew from the American Indian. He has used among his themes a beautiful melody from the Iowas—a love song, and from the Iroquois a women's dance. These together with a harvest-song and a war dance form the basis of the composition. There are five parts: *Legend, Love Song, In War-Time, Dirge and Village Festival*. The working out of the themes is, naturally, of the late nineteenth century school of romanticism. The composer's good taste has stood him in good stead, and the music bears the mark of his individuality. The late Philip Hale called this suite at its premiere, "one of the noblest compositions of modern times—the expression is that of the sure and serene master."

Mr. Barlow gives us a very satisfying and musicianly reading of the score.

A set for the collector of Americana as well as for those just interested in good music and exceptional recording.

**Marais: Prelude and Sarabande.** See Ives: Gilliflower.



## MOZART

**Mozart: Adagio in B Minor, K. 540.** Lili Kraus (Piano). 2 sides, 12" imported disc, No. P-R20445, price \$2.00.

We are deeply in debt to both Miss Kraus and the Parlophone Company for this truly beautiful disc.

The Adagio, written in 1788 the year of the last three symphonies, is a somber document of sadness and disillusionment. It is, one of the most moving experiences one can have, to hear this disc, so simply played, with such depth of feeling as Miss Kraus gives it here.

In speaking of Miss Kraus, may we call the attention, of some of our readers, that the spelling of her name was changed, by the lady herself, some little time back, from Krauss.

The playing and interpretation of this composition are to Kraus, among the most satisfactory discs to come from this sensitive musician, while the recording leaves nothing to be desired. A notable "first".

**Mozart: Don Giovanni—No. 11, Dalla sua pace, Act I. & No. 22, Il mio tesoro, Act II.** Richard Tauber (Tenor) with orchestra conducted by W. Gochr. 2 sides, 12" imported disc, No. P-R20444, price \$2.00.

At last, we can welcome a disc of these two arias with open arms. A good recording of both of these arias was badly needed, other than those in the Society Set, none of the other present day versions are worth the room they take up on the shelves. True, there are one or two fine versions in German, but as the original language is Italian, we shall not take them into account at this writing.

Tauber sang this role at Covent Garden this spring and received excellent notices. After hearing this disc we can understand this. Both arias are sung exquisitely (to use the overworked word), with due regard for the vocal line and diction. This is something most singers of today either overlook, or they just do not have the necessary training and musicianship to do correctly. *Dalla sua pace* flows along with the minimum of expression and the utmost of fine singing. The *Il mio tesoro*, if it does not quite measure up to that exceptional disc of Mc Cormack (G-DB324\*), probably the finest example of *bel canto* in existence, it is no fault of Tauber. Here, he sings the long phrases and difficult cadenzas, with a command of style and wealth of tone that should make many a younger artist envious. Of course, time has taken some toll of the velvet of the voice, but even so, it will be a long time before a disc that will supersede this one will make its appearance.

A must for Mozartians, Tauber fans, and all who are interested in beautiful singing.

The recording is excellently accomplished, with a fine support from the orchestra and just enough "room resonance" to give the effect of the Opera House, making this the outstanding vocal single of the month.

**Mozart: Don Juan Fantasy (arr. Liszt).** Simon Barer. (Piano). 4 sides, 2-12" discs, Nos. V-15485/6 in VM-577, price complete with album \$4.50.

Liszt has used three themes from Mozart's opera. They are: *The Death motive*; *La ci darem la mano*; and *Finch' han dal vino*. The first theme takes one side, the second theme takes two and a half, and the third about half of side four.

The fantasias which Liszt fashioned from the popular operas of the day, owe their origin to a tour of Italy, when the audience complained that they did not come to be educated but to be amused. That, they are very difficult, goes without saying, only a pianist of the surest technique could hope to play them.

Barer is one of the greatest technicians of the keyboard and here he finds his task congenial. All of the demands of virtuosity are discharged in a most businesslike manner. He is never the tonal artist. This does not mean that the piano tone is not good. It is, but feeling does not enter into his playing. Execution is his strong point and here we get good full measure of it.

The recording is good Barer, which means a cool thin tone.

**Mozart: Quartet No. 14, in G Major, K. 387.** Roth String Quartet (Roth, Antal, Molnar, Scholz). 6 sides, 3-12" discs, Nos. C-69649/51D in CM-374, price complete with album \$5.00.

This G major Quartet was the first of a series of six string quartets which Mozart dedicated to Haydn. The composition was completed in Vienna on December 31, 1782. Nine years had elapsed since Mozart's last quartets had appeared. In the intervening time he had progressed far. The advances in seventeenth-century polyphony and the *Haydn Russian Quartets* must have played a big part in this maturing.

The quartet is in four movements: *Allegro vivace assai*, *Menuetto (Allegretto)*, *Andante cantabile*, *Molto allegro*. All being in G major except the *Andante cantabile* which is in C major. The *Menuetto* is followed by a short but very charming Trio in G Minor.

The recording and playing of this work are well above the average. The New York studios of Columbia are excellently equipped, and this is a fine example of their best. The balance of the four instruments is as good as one could get on the stage of the concert hall. Each can be distinctly heard. Listen, in the last movement, the delicacy with which the solo instrument is balanced above the rest, or the first violin's leading theme in the beginning of the second movement, and there you will hear how superior this recording is.

This set replaces the older version by the Lenér Quartet on CM-144.

The Roths give us a noble and musical reading of this fine quartet.



**Mozart: Sonata in D Major, K. 311.** Jacqueline Blancard (Piano). 4 sides, 2-10" imported discs, Nos. PD-561122/3, price \$4.00 the pair.

Composed in Mannheim between 1777 and 1778 this Sonata is entirely different in mood than the *Adagio* listed above. It is in three movements: *Allegro con spirito*, *Andante con espressione*, and *Rondo*. The *Rondo* taking both sides of the last disc, is Mozart in one of his more engaging moments.

Mme. Blancard plays with enthusiasm and this is the only available version of this Sonata on discs. One by John Hunt (G-C2657/8) has been out of the catalogue for nearly two years.

The recording, made in Paris last year, is excellent. The only blemish we could find occurs in the first section of the *Rondeau*. The run in the right hand is somewhat blurred, but other than that, an excellent pair of discs is at hand.

**Palestrina: Lamentation à six voix—Incipit Oratio Jeremiae & Dufay: Hymnes à trois voix—1. Christe Redemptor omnium ex Patre, 2. Ave maris stella, 3. Tantum ergo.** Les Paraphonistes de Saint Jean des Matines directed by Guillaume de Van. 12" imported disc, No. LUM-32054, price \$2.50.

Some excellent singing of polyphonic music of the fifteenth and sixteenth centuries.

The group are well known in France for their beautiful work and this disc is a fine example. The recording is excellent.

**Palestrina: Super Flumina Babylonis.** See reverse side, Victoria: Ave Verum Corpus.

**Platti: Sonata No. 1, in E Minor, (arr. P. Jarnach).** Ossy Renardy (Violin) and Walter Robert (Piano), 2 sides, 12" disc, No. C-69655D, price \$1.50.

Very little is known about Giovanni Platti. He was born in Venice and around 1740 was chamber musician to the Prince Bishop of Bamberg and Würzburg. He wrote considerable chamber music and some authorities regard him as one of the founders of the Sonata form.

Renardy plays with his excellent musicianship, making this an interesting addition to the lists of a heretofore unrecorded composer.

The recording is excellent. The co-ordination between the violinist and pianist is, as we have said before, a model. The tone of both instruments being faithfully captured, this is especially noticeable in the third movement.

There are four movements of the sonata. *Allegro non tante*, *Larghetto*, *Minuetto*, and *Giga* (*Vivace quasi presto*). The arrangement is by Philipp Jarnach. A truly delightful early eighteenth century work in an excellent "first" recording.

## RAVEL

**Ravel: Gaspard de la Nuit.** Walter Gieseking (Piano). 4 sides, 2-12" discs, Nos. C-69658/9D in CM-X141, price complete with album, \$3.50.

No. 1, *Ondine* & No. 2, *Le Gibet* (C-69658D)

No. 3, *Scarbo* (C-69659D).

This suite is Ravel's impressions of the three poems of Aloysius Bertrand. *Ondine*, a water sprite, *Le Gibet*, the Gallows, and *Scarbo* an Imp, are realistically pictured, for us. *Ondine*, with its gentle play of poetry, the suppressed horror of *Le Gibet*, and the deviltry and prankishness of *Scarbo* are faithfully caught by the unique genius of Ravel.

Gieseking's playing of each is a model for students and pianists to envy. He meets the demands of each section with assurance and brilliance. Neither the delicate, nor the bravura daunts him, not even the brilliant tour-de-force of *Scarbo*, which tests the endurance and ability of the artist to the utmost.

This is the first complete *Gaspard de la Nuit* in the domestic catalogues and everyone will want to hear this exceptional recording. The piano tone is remarkably true to life. The difficulties of *Scarbo* being most capably overcome. A highly recommended set.

**Ravel: Histoires Naturelles.** Suzanne Stappen (soprano) and Marius-François Gaillard (piano). 6 sides, 3-10" imported discs, Nos. O-188903/905, price \$6.00 the set.

During the winter of 1906 Ravel wrote these five melodies, which at their first performance at la Société Nationale de Musique, proved to be, as the French say, "un véritable scandale". The words are by Jules Renard and the work is divided as follows: *Le Paon* (O-188903), *Le Grillon* & *Le Cygne* (O-188904), and *Le Martin Pêcheur* & *La Pintade* (O-188905). The interpretations by both the artists are excellent. However, we do not like the vibrato which Mlle. Stappen affects. The balance between the voice and the piano is perfect. Mlle. Stappen's diction is very clear and her style is well suited to this type of declamation.

There was a set of these engaging *Histoires* by Elsa Ruhlman and Piero Cappola, but they have been withdrawn.

## RESPIGHI

**Respighi: The Fountains of Rome.** Philharmonic Symphony Orchestra of New York conducted by John Barbirolli. 4 sides, 2-12" discs, Nos. V-15483/4 in VM-576, price complete with album \$4.50.

Respighi's program for this *Symphonic Suite* is as follows:

The Fountain of Valle Giulia at dawn.  
The Triton Fountain in the morning.  
The Fountain of Trevi at mid-day.  
The Villa Medici Fountain at sunset.



This recording is the best that has emanated from Carnegie Hall. There is a marked step in the right direction. Gone are the distorted balance and over amplified strings. Instead we have a fine definition and clarity. The various choirs are given their proper value and the effect is not that of a small "recorded" orchestra but a large well-placed organization. The entire range is effectively captured and we are very pleased with the results.

The music is too well known for detailed comment, but it suffices to say that Mr. Barbirolli and his men give us a first class reading. The pastoral first section is excellently contrasted with the work-a-day world of the second. The final section is beautifully controlled by the conductor. A sense of tranquillity after the day's worries is artistically conveyed by the recording.

**Rimsky-Korsakov: Le Coq d'Or—Hymn To The Sun,** (arr. Kreisler). & **Scott: Lotus Land, Op. 47 No. 1,** (arr. Kreisler). Fritz Kreisler (Violin) & Franz Rupp (Piano). 2 sides, 12" disc, No. V-15487, price \$2.00.

These are two popular encore items in Mr. Kreisler's repertory. Just why anyone would want this disc, on which Lotus Land replaces V-6706, we do not understand. Time is beginning to take toll, especially in the higher reaches, and some of the measures at the end of both are not artistically satisfying.

The recording is good with special honors to Mr. Rupp.

**Saint-Saens: Introduction and Rondo capriccioso, Op. 28.** Alfredo Campoli (Violin) and London Philharmonic Orchestra conducted by Walter Goehr. 2 sides, 12" disc, No. C-69640D, price \$1.50.

This disc marks the American debut of Alfredo Campoli, Italian-born violinist. He has enjoyed a long and successful career in England, tho but thirty-six years of age. His activities have embraced all fields of music, from the popular to the new career of concert violinist, which he is now starting.

He plays with a nice round warm tone. This disc, unfortunately, has to take second place to the Heifetz-London Philharmonic (V-14115). To equal that, let alone surpass it, would be practically impossible. Never-the-less, Campoli acquits himself with credit.

Judging this version solely on its own merits, we find it excellent. A fine balance between the soloist and orchestra, with clean execution and good interpretation.

## SCHUBERT

**Schubert: Sonata in A Major (Posthumous).** Artur Schnabel (Piano). 9 sides, 5-12" discs, Nos. V-15496/500S in VM-580, price \$9.00.

Schnabel, renowned for his Beethoven playing, sets forth Schubert in a style that is most admirable. In fact, it seems that his Schubert is much better than his Beethoven. Most of Schubert's sonatas are not wholly satisfying throughout.

The themes, at times, become diffuse, but the attention is suddenly called back by sudden strokes of great beauty. Some may cavil at Schnabel's speeding up in places in the first movement, but other than this the interpretation is very orthodox. The cadenza-like passage in the slow movement is a masterpiece of interpretation. The performance is one of the very best Schnabel has ever given us on discs.

The recording is on the whole excellent. One or two places the tone is slightly brittle but that may be due to the artist himself.

## SCHUMANN

**Schumann: Variations, Op. 1, sur le nom "Abegg".** Clara Haskil (Piano Pleyel). 2 sides, 10" imported disc, No. PD-561121, price \$2.00.

Miss Haskil plays for us the interesting Variations dating from 1830, on this French Polydor disc. Her clear and limpid technique serves both the work and the recorders to good advantage. The lovely tone is magnificently caught on this disc and the results are sure to win a large audience.

**Scott: Lotus Land, Op. 47, No. 1, (arr. Kreisler).** See: Rimsky-Korsakov; Sadko—Hymn To The Sun.

## STRAVINSKY

**Stravinsky: Petrouchka—Scenes Burlesque en 4 Tableaux.** The Philadelphia Orchestra conducted by Leopold Stokowski. 8 sides, 4-12" discs, Nos. V-15467/70 in VM-574, price complete with album \$8.00.

For two years we have been waiting for this set. The wait, while tedious, was worth while. In this set, for the first time, the complete score is presented in a magnificent recording. Petrouchka was composed in 1910-1911, and first performed in Paris by Diaghilev's troupe. The two principal roles were danced by Karsavina (The Ballerina), and Nijinsky (Petrouchka), while Pierre Monteux conducted. The scene is laid in St. Petersburg, in Admiralty Square, about the time of "Butterweek", in 1830. It is supposed to depict the hardships and suffering of the people under the old Russia. Every thought and action of the puppets are mirrored in the music. Stravinsky, in this production, has merged pantomime, ballet, and music, into a coherent unit.

This is the only complete version available. Coates once made a full length version G-D1521/4, but this has long been out of print. The Stravinsky performance (CM-109), takes six sides, and Koussevitzky (VM-49), five, while Pierné (D-25526/8), takes five also. All these other versions are far from complete, but Stravinsky gives more of the music in his recording than the others.

The performance by Stokowski stands up very well with that of Stravinsky, both get the same values and points from the score.



The recording is one of the finest we have had from the Academy of Music. That auditorium's acoustic properties are a distinct advantage to music of this type, and many points are brought out in bold relief that otherwise would have been lost in a studio recording. This is particularly true of the percussion effects; the upper register is extremely clear and brilliant while none of the instrumental color has been sacrificed.

A "must" set for balletomanes, the music lover who has not grown old, and Stokowski fans.

**Tchaikowsky: None But The Lonely Heart** (*Nur wer die Schnuscht kennt*) & **Clarke: The Blind Ploughman**. Igor Gorin (Baritone) with orchestral accompaniments. 10" disc, No. V-4436, price \$1.00.

What no horses! In this disc, which completely wastes the time and talents of Gorin, we have all manner of cheap effects. A saccherine violin obbligato, chimes, and even a tear or two. Whoever passes on orchestrations at Victor should please remember that we are not all morons. In *Der Schmid* (V-15409), we had an anvil, so naturally we fully expected a nice horse of two for the Ploughman.

Lawrence Tibbet gave us a good version of *Nur wer die Schnuscht kennt* on V-1706, but the best version is still Maria Olszewska's G-E534, in German. Gorin's diction is good but he never gets into the song. The Blind Ploughman does not fare much better.

**Victoria: Ave Verum Corpus. & Palestrina: Super Flumina Babylonis**. Westminster Abbey Choir (a cappella), conducted by Dr. E. Bullock. 10" disc, No. C-17146D, price \$1.00.

Two beautifully sung selections by one of England's most famous choirs. Dr. Bullock's male choristers have given distinguished performances on discs before though this is one of their best.

## WAGNER

**Wagner: Das Rheingold**—*Abendlich strahlt der Sonne Auge*, Scene 4. & **Siegfried**—*Auf wolkigen Höh'n whonen die Götter*, Act I, Scene 2. Hans Hermann Nissen (Baritone) with the German Opera House Orchestra conducted by Bruno Seidler-Winkler. 10" imported disc, No. G-DA4460, price \$2.00.

This is the first disc of Mr. Nissen, who gave us so much pleasure at the Metropolitan last season, to reach us from HMV.

The recording and performance of this disc are outstanding. The rich and colorful voice of the artist and the beauties of the orchestration are faithfully transcribed here.

The *Rheingold* excerpt occurs just before Wotan leads the gods to Valhalla over the rainbow bridge, while the *Siegfried* excerpt is the answer to Mime's question, "What race dwells on the cloud-covered heights?"

Both selections have been done before. Schorr has given us *Rheingold* on V-6788 in a complete version, and joined by Tessmer the *Siegfried* selection on V-7694 in VM-161, making a very interesting comparison vocally, with the new disc carrying off the honors.

**Wagner: Die Walküre**—Act II. 20 sides, 10-12" discs, Nos. V-15506/15 in VM-582, price complete with album \$20.00.

A virtually "complete" second act with the following artists and orchestras.

*Sieglinde*—Lotte Lehmann (Soprano)

*Brünnhilde*—Marta Fuchs (Soprano)

*Fricka*—Margaret Klose (Contralto)

*Siegmund*—Lauritz Melchior (Tenor)

*Wotan*—Hans Hotter (Baritone)

*Hunding*—Emanuel List (Bass)

Berlin State Opera Orchestra conducted by Bruno Seidler-Winkler, Vienna Philharmonic Orchestra conducted by Bruno Walter.

In addition Ella Flesch (Soprano), and Alfred Jerger (Baritone), sing the brief lines allotted to *Brünnhilde* and *Wotan* in Scene Five.

This is another long awaited set. It is more than three years since the first act was released. At that time it was rumored that Mme. Lehmann and Mr. Melchior had recorded the music of *Sieglinde* and *Siegmund* in its entirety. In the Second act, we have two *Brünnhildes*, two *Wotans*, and two orchestras and conductors. It is only to be hoped that the third act will have a more competent *Brünnhilde* than Mme. Flesch, for the few lines that she sings in this act do not detract from the artistic unit, but she would be completely inadequate in the scene between *Brünnhilde* and *Sieglinde*.

The Second Scene is cut, as is the practice in practically all performances other than special cycles. For the purpose of record the vocal cuts are as follows: *Record 8*—begins p. 143 b.12 to 146 b.7, skips to p. 147 b.5 to p. 150 b.8; *Record 9*—begins p. 150 b.9 to p. 151 b.8, skips to p. 154 b.6 to p. 155 b.10, skips to p. 156 b.7 to p.158 b.5, skips to p. 159 b.13 to p. 164 b.10; *Record 10*—begins p. 166 b.12 to p. 174 b.2; *Record 11*—begins p. 174 b.2 to end of scene middle of p. 178. The page and bar numbers are taken from the Vocal score as published by The John Church Co. and edited by the late Henry T. Finck.

The performance is excellent. The *Brünnhilde* and *Wotan* are outstanding. Mme. Fuchs possesses one of the most beautiful rich dramatic soprano voices it has been our privilege to hear. She records well and sings the role with true understanding of its meaning. The Cry is well sung and the pathos she brings to her music in the scene with *Wotan* might well serve as a model. In Hans Hotter, as *Wotan*, we are just as fortunate. He has all the requisite high notes as well as being a singer of remarkable intelligence.



The voice is a notable one. Our *Fricka*, is another exceptional artist, Margaret Klose (not Kloss as the album cover has it) one of the finest contraltos on the Operatic Stage. Here she is not the termagant wife, but the outraged Goddess. Mme. Klose's delivery of this difficult scene shows that she belongs to that select group of musicians called artists. To say that Mme. Lehmann's second act is as good as her first would be an untruth. Here, *Sieglinde* does not develop. Vocally Mme. Lehmann is good, but the voice is not freely produced, and therefore the company she keeps in this act, shows her to disadvantage. Our Siegmund, Mr. Melchior, is excellent. The voice, in the discs made with Mme. Fuchs, has taken on a darker color. Both the orchestras and conductors are of the best. There is little difference between the two "vintages" of the set, which speaks well for the recording engineers. Both conductors secure a finely balanced performance.

The recording is one of the best of recent months. As noted above there is not too much difference between the discs made in Vienna and Berlin to cause a blemish on the artistic unit. The effects are well recorded, Hunding's voice, in the duel with Siegmund, on the mountain top, is well placed, while as an added feature, we even get more Opera House atmosphere, in that the voice of the prompter can be heard giving Wotan his entrance at the first cut. The Berlin Philharmonic carries off the orchestral honors.

A recording and performance that is definitely on the "must" list.

## WEBERN

**Webern: Trio for Violin, Viola and 'Cello, Op. 20.**

The Kathleen Washbourne String Trio. 12" imported disc, No. D-K904, price \$2.00.

Webern (b. 1883), became a pupil of Schönberg, and is one of his most loyal followers. He has seemingly specialized in chamber music and songs.

This Trio was composed in 1927, and was performed, by the artists who have made this recording, last December in England. There are two movements, *Sehr langsam* and *Sehr getragen und ausdrucksvoll* leading to *Zart bewegt*, the first being in Rondo form, and the second a sonata movement.

We can only give our impressions of this work. The themes and figures are continually broken up in the course of development, and the texture is about the most sparse we have ever heard, the pizzicati alternating with single notes, while the tempo and dynamics change at almost every bar. If you like atonal and dissonant music, then this disc will delight you, but, if like ourselves, you can do without queer noises, there are many other discs which will please you more.

In closing we may say that the actual recording is excellent.

## GREGORIAN CHANT

### Rythmique Gregorienne:

Vol. I—Solfège Pedagogique, "Indroit Statuit", (Mode I). Solfège—Kyrie "Firmator Sancte", (Mode VI). Kyrie "O Pater Excelsa", (Mode VIII). Repons "Collegerunt" (Mode II). Offertory "Veritas Mea" (Mode II). Le Rythme—Exposé pedagogique du Rythme Elementaire. Le Rythme—Exposé pedagogique du Grand Rythme & Chiffrage: Graduel "Eripe Me" (Mode III). Kyrie "Pater Cuncta" (Mode VIII). Kyrie "Stelliferi" (Mode I). Ornaments: Leçon pratique sur leur execution. Antiennes: "Sacerdos In Aeternum" (Mode I). "Miserator Dominus" (Mode II). Calicem (Mode III). "Sicut Novellae" (Mode IV). "Qui Pacem" (Mode V). "Quo Abiit" (Mode VI). "Assumpta Est" (Mode VII). "Maria Virgo" (Mode VIII).

Vol. II—Indroit "Exsurge" (Mode I). Indroit "Cantate Domino" (Mode VI). Kyrie "Clemens Rector" (Mode I). Gloria Ambrosien (Mode IV). Graduel "Haec Dies" (Mode II). Alleluia (Mode IV). Alleluia (Mode II). Trait "Gaude" (Mode II). Credo VI (Mode IV). Offertory "Recordare" (Mode I). Sanctus IX (Mode V). Agnus Dei XV (Mode I). Communion "Videns Dominus" (Mode I). "Nemo" (Mode VIII). "Spiritus" (Mode VIII). Ite Missa Est (Ton pascal). Hymne "Creator Alme" (Mode IV). "Caelestis Urbs" (Mode I). Anthem "Ad Jesum Autem" (Mode I). "Salve Regina" (Mode V). Hymne "Tantum Ergo" (Mode V).

Benedictine Monk's Choir of Saint-Benoit-du-Lac, Province of Quebec, Canada. 24 sides, 12-10" imported discs in two albums, complete with Instructor's manual and pupil's text book, \$35.00 the Set.

One of the outstanding contributions of the gramophone to education, prepared by Dom Georges Mercure O. S. B., this remarkable set will be reviewed in the next issue.

## FOLK MUSIC

### American Negro.

Trad: No More (arr. L. Brown) & Strickland: Jes' Mah Song. Paul Robeson (Bass) with Lawrence Brown at the piano. 10" disc, No. V-26289, price 75c.

Robeson's earthy voice is heard to advantage in these two selections. The recording is good with a fine balance between the voice and the piano.

### Russian.

In The Village (arr. N. Vasilieff) & Beneath The Snow My Russia Lies (arr. N. Vasilieff). Siberian Singers directed by Nicholas Vasilieff with piano and chimes. 10" disc, No. V-4437, price \$1.00.

Nothing startling here. We have heard much better work from far less distinguished sources. Neither the performance nor the recording rise above the average. If "authentic" they should not be sung to piano accompaniment.



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